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Marbled Endpapers in the NSL Collection

Ellen B. Wells

One of the pleasures of managing any collection of books which includes a range of imprints from the 16th century to the present is observing the changes in book manufacture and design. The National Sporting Library houses an impressive selection of examples, including a number of books with highly decorative endpapers. Sitting on the shelves, with their covers closed, bound in leather for the most part, one might not expect the vision of color which emerges when some of these 18th and 19th century books are opened.

Endpapers originally were plain paper pasted in bound volumes to cover the bits of leather wrapped around the edges of the cover, to finish the binding process. They helped to strengthen the union of the pages of the book to the binding. Sometimes cloth such as silk has been used for this purpose.

The use of decorative papers to beautify the inside front and back covers

began in the 17th century, perhaps in France, and continues to this day. In modern foxhunting books one occasionally finds maps of specific hunting territories used as endpapers; in racing, plans of tracks.

Marbling, or producing designs which seem to reproduce the swirls and circular effects seen in marble, apparently originated in Persia and brought to Turkey where the technique was developed into a craft. It is known that by the 1630's marbled papers appeared in Europe. Not only was marbling used for endpapers, but the paper was used to cover boards eventually, with leather spines and corners. The edges of the book's pages also have been marbled, sometimes to match the design of the paper on the covers and/or the endpapers.

Marbling is a transfer process. The pigments are floated on a gel-like medium, produced by cooking certain species of plants, such as carrageen moss, or gum.

The colors can then be stirred to swirl together or combed to form patterns. By dropping chemicals into the unstirred pigments, globules or spots are formed as well. A dampened sheet of paper can then be laid down on the surface of the mix and will pick up the colorful design. An illustration in the Diderot *Encyclopedie* (1767) shows a workshop with marbling taking place.

Even though certain designs and papers were used to make marbled papers at various times one cannot date a book by the marbled papers. Many early books have been rebound at least once and have had imposed on them binding designs of a later era. And, sometimes older papers have been used for books rather than contemporary papers.

In the earliest examples, the colors are primary and basic: red, blue, orange. And these, with black and white, seem to prevail until late in the 18th century, when



Eighteenth-century paper marblers. Plate 1 in Diderot, *encyclopedie*, 1767. Case 1 (OPPS 88-965). (Fig. 1) Worker passes the gum size through a sieve with a brush; (fig. 2) worker grinds colors; (fig. 3) worker throws the colors; (fig. 4) worker makes curls (patterns); (fig. 5) worker sets a sheet of paper on the waters surface to marble it; (fig. 6) frames are set one on another to drain the gum drippings; (fig. 7) pot catches the drippings from the frames; (fig. 8) worker hangs a sheet of paper. Photograph from Smithsonian Institution Rare Books Library.

varieties of blue, poisonous pinks and bright greens also were used. In the 1880's, gold veins became fashionable, and might have been used somewhat earlier.

The Library's copy of Federigo Grisone's *Gli ordini di cavalcare* (Venetia: Andrea Muschio, 1590) was apparently bound in leather originally. Many purchasers of books, in the centuries before machine binding, specified the bindings of their books when purchased, or left them in the crude board wrappers often put around them. These thin grey "cardboard" wrappers had the consistency of the egg-carton board we see in the supermarkets today. This copy of Grisone was bound in leather, however, which in time became dry and brittle and in the late 19th century was restored. The spine and covers were laid down on a new leather binding, saving what could be of the original leather. New, marbled endpapers were put in, typical of the late 19th century, in a combed nonpareil design.

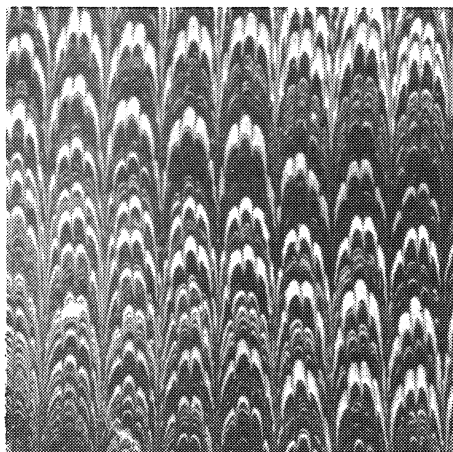
On the other hand, several books have survived with marbled endpapers which may be much closer in date to the date of publication, such as Richard Blome's *The Gentleman's Recreation* (London: R. Bourcke, 1709-1710). This handsome folio volume, with a long section on horsemanship, hawking and hunting, still bears its 18th century marbled endpapers in its contemporary binding. The style of this paper is called antique dutch.



The popular French curl design was contemporary to Carbon de Bergrieres' *Manuel des Ecuyers*, 1725.

A small veterinary manual, Carbon de Bergrieres' *Manuel des Ecuyers, ou Recueil des differens Remedes pour la guerison des Maladies qui arrivent aux Chevaux* (Paris: Andre Cailleau, 1725), also bears a con-

temporary binding and marbled endpapers. The French curl design is one which appeared early and was very popular.



Federigo Grisone's *Gli ordini di cavalcare*, 1590, rebound in the late 19th century with marbled endpapers in the combed nonpareil design.

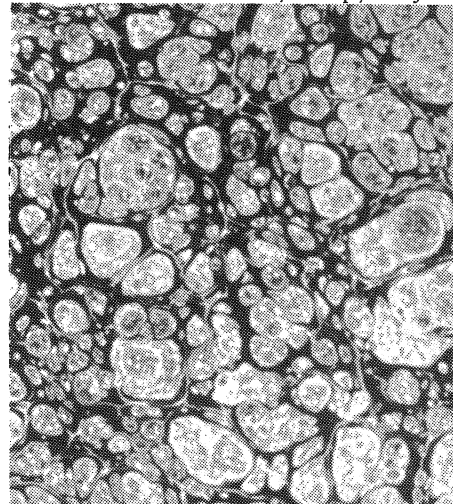
Charles Prosper Le Vaillant de St. Denis, Ecuyer ordinaire to King Louis XVI. Le Vaillant's post-Revolutionary career is unknown (according to Mennessier de La Lance, *Essai de Bibliographie hippique*, Paris: Lucien Dorbon, 1915-1921) published his *Recueil d'Opuscules sur les diferentes Parties de l'Equitation* in 1789. It is a handbook for a stable manager, (ecuyer) and outlines the duties of the job. It includes an essay on the utility of the manege for horses to be used for the chase or for military purposes. Our copy includes marbled paper in another French curl design, more regular than the paper in de Bergriere's work described above, but also contemporary with the book.

The Library's copy of Pierce Egan's *Sporting anecdotes* (new edition, London, 1825), in an early 20th century leather binding, contains early 20th century marbled paper in the antique spot design. The spots are created by dropping the pigments carefully onto the medium, creating pools (or blobs) of color. Egan, a pioneer sporting journalist and follower of "Nimrod," (Surtees), wrote for the *Sporting Magazine* which had begun in 1793. The anecdotes included some from the *Magazine* and some evidently written for the book, on racing, foxhunting and coaching, and were illustrated by Cruickshank and Bewick.

The next two, in order of publication date, and with contemporary marbled endpapers, are Miguel de Burgos' *Trattado del ganado caballar, asnal y mular* (Madrid, 1831) and an unidentified *Manuel de veterinaria y equitacion* (Printed in Paris by Pierre Larousse, ca. 1840). Both of these

have variants of the Italian shell pattern, the Burgos predominantly in an emerald green, and the *Manuel* in brown, with green globs predominating. Both are bound in the ubiquitous Spanish calf.

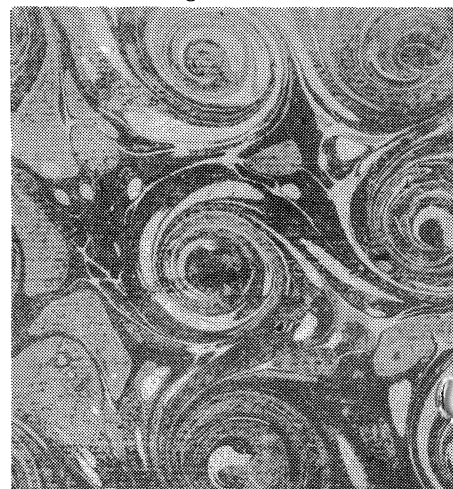
Stormont, a marbling pattern with distinctive blue body and fine red veins, was used in the Library's copy of Jose



The NSL's copy of Jose Robert y Serrat's *Tratado de anatomia*, 1876, has endpapers of the Stormont pattern. Known since the mid 18th century, the distinctive blue body with fine red veins, remained popular throughout the 19th century.

Robert y Serrat's *Tratado de anatomia* (2 vols., Zaragoza, 1876). The pattern, known since the mid 18th century, remained popular throughout the 19th century.

By the end of the 19th century, some marbling had become, to our eyes, downright garish. An antique spot design used for the Library's copy of Jose Gutierrez de la Vega's edition of King Alfonso XI's *Libro de la monteria* (Madrid, 1877) sports intense aqua and orange spots on a weaving ground of scarlet. The endpapers are marbled in matching spots, a technique used since the 17th century to "wrap" the book in marbling.



A more regular French curl design was used in *Recueil d'Opuscules sur les diferentes Parties de l'Equitation*, 1789, written by Charles Le Vaillant de St. Denis.

The American Turf Register and Sporting Magazine and the American Farmer Index Completed

The National Sporting Library is pleased to report the completion of its index of the monthly *The American Turf Register and Sporting Magazine*, founded September 1829 and its predecessor *The American Farmer*, first published April 2, 1819, both by John Stuart Skinner of Baltimore. The AF was the first agricultural periodical published in North America, the ATR the first sporting periodical.

Skinner was particularly interested in horse racing, fishing and shooting, in addition to all types of agriculture. In time items on sport found their way into the publication devoted initially to agriculture. On January 21, 1825, a new column titled "Sporting Olio" was included—this was the first sporting column to appear in an American periodical. This department grew to such an extent that in 1829 Skinner sold the weekly AF magazine and founded the monthly ATR. In 1839 the magazine moved to New York where it was edited by William Trotter Porter until its last issue, December 1844.

In combination with the original issues or with the microfilm of the

magazine, the index, which includes information from the extremely rare paper wrappers, is the key to a hitherto largely inaccessible major resource of social history—the ways in which Americans and Canadians spent their leisure time from 1825 to 1844.

This highly detailed index discloses the remarkable variety and range of subjects covered, frequently in depth. The pedigrees of race horses provided essential data for the American Thoroughbred Stud Book (1873), while Skinner's editorials led to standard race courses and rules of racing. Foxhunting, shooting and fishing received ample coverage. So did the various breeds of horses, ponies, mules, asses, dogs, wild animals and birds. Other sports reported are archery, boxing, coaching, cricket, cockfighting, falconry, foot racing, horse and agricultural shows, quarter racing, rowing, trotting and pacing races, steeplechasing and yachting.

Items of general interest include agriculture, betting, circuses, guns, travel, inns and taverns, indians, obituaries, social events, and veterinary science. The names of thousands of people indexed are a mine

of information for genealogists.

The issues are illustrated with copper plate engravings, many of which are of portraits of famous horses after well known artists. There is also much information about painters, engravers and lithographers. The extent of the index, which took approximately 20 years to complete, would fill 2500 pages if printed in book form. The NSL is exploring ways of publishing the index, either in microform or print.

In acknowledgement, the NSL wishes to extend its appreciation and gratitude to Lynne Kindersley Dole, Margaret Leigh and Esther Taylor who compiled the indices; and to Mary Ciggaar who transferred the information from cards to computer disks.

Among the several individuals who lent major support to the project, special thanks goes to Paul Mellon and to George Ohrstrom, Jr., President of the National Sporting Library, and to Alexander Mackay-Smith, Curator and Chairman of the Board, who conceived the idea for the project.

The article which appeared in the June 1989 National Sporting Library Newsletter contained errors in printing. The corrected text follows. We apologize to our readers.

Seventeenth Century Racehorse Training Manuals Gallop, Amble and Trot

A. Mackay-Smith

During the 16th and 17th centuries it was generally held that no running race horse could attain his maximum speed unless he had previously been trained so as to be proficient in performing the lateral gaits.

In 1593 there was published in London *A Discourse of Horsemanship—the manner to chuse, trayne, ryde and dyet, both Hunting-horses and Running-horses*. It was the first book written by Gervase Markham, the 17th century's most prolific author on agricultural subjects of all descriptions, particularly horses.

This treatise was probably the most popular manual on training race horses ever to appear in print—with slight variations, under its original title seven times from 1593-1606; under *Cavelarice* twice, 1607, 1617; under *Cheap and Good Husbandry, Countrey Contentments and The Complete Farrier* once each 1616, 1615,

1639; under *The Perfect Horseman* seven times 1655-1684; and under *Markham's Masterpiece* nine times 1680-1734, all of these with Markham's name on the title page, a total of twenty-nine times.

During the 17th and 18th centuries, there being no copyright laws, this same text was shamelessly appropriated and printed in several other books on riding and on farriery.

In choosing a horse for galloping Markham recommends one which is also a good ambler, "for an Ambling Horse will immediately be brought to Gallop, by reason it consists almost of the same nature with it, only a slower and not so much straining."

Note that the amble of the 17th century British race horse emphasized high action of the forelegs and low, "daisy cutting" action of the hind legs, quite different from the gait of the present-day Standardbred

pacing harness race horses. In his handsomely printed and beautifully illustrated book *The Gentleman's Recreation: Treating of Horsemanship, Hawking, Hunting, Fowling, Fishing and Agriculture*, first published 1686, Richard Blome explains further:

As for AMBLERS, they should move roundly and equally their Hind quarters exactly accompanying their fore; and if the Persons that ride them make but a little motion with their Bodies, 'tis a certain Sign that they go well, not only the Amble, but the Step; but the best Observation of all concerning them, is to take notice if they over-lay, that is, with their hind foot the print of their fore Feet, for the more they do it, the better they Amble, because they must considerably ply the Haunches, which is the perfection of the Amble.

Insistence on the amble as the proper gait to precede and follow the gallop ap-

pears in Browne—*His fiftie years practice. Or an exact Discourse concerning Snaffle Riding, for Trotting and Ambling of all manner of Horses whatsoever from one degree to another, till they be per fit both for the Trot and Amble, a subject never as yet published by any heretofore by WILLIAM BROWNE, Gent., Printed by Nicholas Okes and sold by J. Piper, London 1624.* Browne writes:

When you come to some faire gravell ground, you may make him change true-ly to his gallop, so keepe him in his gallop some twelve score, and then you must bring him backe to his amble againe. You must not in any case put him out of his trot into his gallop, but you must bring him out of his trot into his pace againe, then you may put him into his gallop, and so change him from his pace to his gallop at your pleasure.

The amble continued to be esteemed as basic training for the running race horse. In 1708 there was published in London *The Gentleman's New Jockey or Farriers Approved Guide, with a second part containing many rare and new secrets*, by L.G. On page 146 the author says that "the true Amble is the justest measure a Horse can take to ground him in and render him sensible of all other motions.

Throughout the various editions of his *Discourse of Horsemanshippe* Markham recommends the rack as well as the amble for warming up and cooling out during the training of a running race horse. He writes:

As to the first two weeks, immediately after his being taken from pasture—[in the morning] you may gallop him easily, then walk him in your hand a foot pace or a small amble that he may cool by degrees. —In the Evening keep him in a continual motion, either Galloping or short pacing, which many give the Term of Racking—.

When the horse was not a natural ambler, Markham advocated the use of trammels, also called traves. This 17th century equivalent of the hobbles are currently used on pacing Standardbred horses in harness races. Michael Baret in his 1618 volume *An Hipponomie or Vineyard of Horsemanship* printed by George Eld, London 1618, divided into three Books, the first *The Theoretick Part*, the second *The Practicke Part of Pacing*, the third *The Art of Breeding and Dieting Horses*, decries the use of such artificial devices and explains "how to bring any horse—to a faire and commendable pace, only by the hand"—on the reins.

Chapter five of *The Third Booke* is entitled *How to bring a Colt to a true Rake [rack]*. Baret wrote: "except a horse can demeane himselfe well in this (as hee ought) he shall neither gallop true-ly, nor maintain his speed durably, (howsoever the contrary may bee imagined): for that is the ground of all other partes of Horsemanshippe, (not onely in this but also in any other) as the Gamuth [scale] is, for hime that learneth to sing.

The last such compendium of the 17th

century was *A Supplement of Horsemanship—or A most Compendious and Excellent Treatise of Riding—Being a Collection, taken from the Best and most Modern Writers upon that Subject. The whole Collected and Methodized, by Sir William Hope of Kirklistown, Kt,—Edinburgh, 1696.* His Chapter XLII is headed "The modern way of preparing running Horses—

Under the sub-head "the first Fort-night" the text reads: "When you are mounted, rack the Horse a foot pace, for a mile or two (for you must neither Amble nor Trot, because they are booth prejudicial to speed or swiftness) upon smooth and equal ground.—There gallop him gently and when you have thus exercised him take him down to some fresh River. After he has drunk, rack him away very easily. After noon—cloath, saddle, lead him forth; then mountaing, rack him abroad, galloping him gently, and, after Water, rack him home to the Stable door."

The many changes which have marked the evolution of the Thoroughbred during the past 200 years are emphasised by the 17th and 18th century texts which cautioned that trotting a race horse before and after running was "prejudicial to Speed or Swiftness"! So just as the modern Thoroughbred has changed in appearance from the 17th century racehorse, so too have their training methods changed.

Taken from *The Colonial Quarter Race Horse*, A. Mackay-Smith, published 1983.